NUMBER 6

50 CENTS

FROM THE EDITOR'S DESK

Hi again! As you may have noticed, this issue is a single ish with a 50¢ price tag, contrary to last issue's editorial about price and size. However, the size of that double issue (#4*5) proved so popular it has become our permanant (or at least for this issue!) size.

Along with the new size comes a new format for WWoC. We've decided to conform a little more to the current trend in fandom, non-comic, art fanzines. There will be more full-page illustrations starting in this issue, and less "comics" art, per se. Feature articles will also be longer and more in-depth.

This issue's staff is almost totally new, the only returning fan artists being Klaus Janson, Mike O'Neal, and Dave Russell. Returning semi-pros are William Black and John Fantucchio. These artists were only the most popular from past issues. We welcome to the list of fan and semi-pro art contributors the following: Dave Cockrum, Vince Marchesano, J.A. Salicrup, and Duffy Vohland. Hope you enjoy the new as well as the old artists.

We also have gobs of professional work thish. Joe Sinnott took time from a busy schedule to do the centerfold of Gawain. An interesting item; along with the illustration Joe included a note: "You can't go wrong doing a Foster character, Neal." And he didn't! We were indeed fortunate to get full-pagers from Mike Kaluta and Syd Shores and sketches from Neal Adams, Jeff Jones, and Berni Wrightson.

As far as writers are concerned, Duffy Vohland and Gordon Matthews again managed to come up with winners. We have two new writers this ish, the first being Bernie Bubnis, who also designed his logo. You may have seen other nostalgic articles on early fandom by Bernie in RB-CC, The Collector, and Fantastic Fanzine. The second is Jon Penzer, who you'll be seeing lots more of in the future.

The third installment of Meet The Fan is appearing thish, featuring Dave Russell. We're wondering who to spotlight in next issue's fan interview. Any suggestions?

It seems as though every two issues we change logos. Well, we've done it again! This time the logo was done to go with the cover, by Dave Cockrum. Thanx, Dave. We will, however, keep Randy Adams' logo and use it whenever it seems appropriate.

As you may notice in the indica, the editorial and publishing staff for WWoC has changed. And now we're a Zero Publication. What the heck is that? First off, we welcome Scott Harris to the staff as co-publisher and associate editor. Scott puts out several fanzines under the collective name of Zero Publications, so that explains WWoC's membership in the group.

Well that about wraps up the editorial. Enjoy the issue, and while you're at it,...HAVE A LITTLE CHICKEN SOUP!! What harm could it do?!

NEWTON

PRO-FILE

JOHN BUSCEMA

INTRODUCTION: As regular readers of Wonderful World of Comix know, this interview with "Big John" Buscema was preceded by a beautiful front cover which appeared in our last issue. This piece of art was called by many John's best work to date, and we are greatly indebted to John for the fine art and following interview.

WAS YOUR WORK IN 1967 AT MARVEL YOUR FIRST PRO COMICS WORK? IF NOT, WHAT DID YOU DO PREVIOUS TO THAT?
No, I started my comics career back in 1948, when Stan Lee gave me my first job. I worked on staff for Stan for two years. Then I free-lanced for another ten years. While doing comics, I broke into advertising, and after a year or two, I dropped comics entirely until about four years ago when I went back to Marvel.

AND WHAT WAS YOUR FIRST BOOK THERE?
That was "Nick Fury." It appeared in Strange Tales #150.

THEN YOU'VE BEEN IN COMICS FOR FIFTEEN YEARS?
That's right; on and off.

HOW OLD ARE YOU?
I'm 43.

HOW DID YOU GET THAT FIRST JOB WITH STAN LEE?
He gave me the job at Timely after he'd seen a couple pages of mine.

I READ SOMEWHERE THAT YOU DID A STRIP FOR EARLY CHARLTON CALLED NATURE BOY. CAN YOU GIVE ME SOME INFO ON THAT?
It must have been an awfully long time ago; I don't remember.

WHAT AD AGENCIES DID YOU WORK FOR?
There were so many I can't remember them all...BVD & O, Walter J. Thompson,...I worked for a half dozen more than that. You see, I worked in a studio through an agent who sold my work. There was no direct contact between me and the agency.

HAVE YOU DONE ANY AD WORK RECENTLY?
No, I've been too busy with comics. I had to turn down several ad offers. I recently got an offer to do something for National Lampoon and had to turn that down, too.

WHAT WAS YOUR ART EDUCATION?
I took a high school art course and a year and a half of figure drawing at Pratt Institute.

DO YOU WORK SOLELY FOR COMICS NOW?
I would say 99% of my work now is for comics.

HOW DID YOU FIRST GET INTERESTED IN COMICS?
By reading them when I was young.

WHAT IS YOUR HEIGHT AND WEIGHT?
I'm just under six feet and weigh 225 pounds.

ARE YOU MARRIED?
Yes, I am.

DO YOU HAVE ANY CHILDREN?
I have two children; a girl aged fifteen, and a boy six years old.

WHAT ARTISTS HAVE INFLUENCED YOUR WORK THE MOST?
I've been influenced by almost everything I've seen.

WHO ARE YOUR FAVORITE ARTISTS, PAST OR PRESENT?
My favorites are Hal Foster, Joe Kubert, and Jack Kirby.

WHO DO YOU THINK HAS INKED YOUR WORK THE BEST?
I like most of the inkers who've worked on my stuff.

DO YOU THINK YOU'RE A BETTER PENCILLER OR INKER?
I'm a better penciller. But I think I might improve at inking if I did enough of it.

WHAT NUMBER BRUSH DO YOU USE IN YOUR INKING?
I use a number three brush.

WHAT ABOUT A PEN?
I never use them.

WHAT CHARACTER, OUT OF ALL YOU'VE EVER DONE, DO YOU LIKE BEST?
The Silver Surfer. ((I'm sure many fans will agree on that! It was one of John's best!))

WHAT DO YOU CONSIDER YOUR BEST COMIC ART TO DATE?
I think my jobs in The Silver Surfer were my best efforts, especially the ones inked by my brother, numbers four through seven.

SPEAKING OF SAL, IN AN INTERVIEW IN FANTASTIC FANZINE, HE SAID THAT HE AND YOU "USED TO WORK ON COMICS YEARS AGO." WHAT WERE THESE COMICS?
For a while in the fifties, he helped me on the Roy Rogers comics for Western Printing. I, myself did two or three years of that book.

SAL ALSO SAID YOUR ART "IS KIND OF DIFFICULT TO INK BECAUSE /YOU/ DRAW SO WELL AND IF /AN INKER/ DEVIATES JUST A LITTLE BIT, IT KIND OF LOOSES /YOUR/ STYLE OF DRAWING..." CARE TO COMMENT?
Yes, that's right. I put a lot of subtleties in my drawings. And if these intricacies aren't noticed by the inker, he just ignores them and goes over them. This lessens the overall quality of the finished product.

APPROXIMATELY HOW LONG DOES IT TAKE YOU TO PENCIL A PAGE?
I pencil a page in about three to three-and-a-half hours per page.

AND INK?
Inking takes about two to two-and-a-half hours per page.

ABOUT HOW MANY STRIPS COULD YOU PENCIL A MONTH?
I guess around two to two-and-a-half.

DOES THE QUALITY OF A STORY EVER AFFECT THE QUALITY OF YOUR ART?
Yes, I'd say so. If the script interests me, I would say I'd do a much better job on it.

WHAT TYPE OF COMIC DO YOU ENJOY DOING THE MOST (I.E. WAR, WESTERN, SUPERHERO, LOVE.)?
I enjoy what I'm doing now--Thor; that's superhero.

SPEAKING OF THOR, WHY HAS YOUR RECENT WORK ON THAT BOOK AND THE FANTASTIC FOUR HAD SLIGHT TRACES OF JACK KIRBY, SUCH AS POSES AND SQUARED-OFF FINGERS?
I don't know: I guess it was unintentional. Occasionally, when I'm doing those books, I have to refer back to some things Kirby did in them for accuracy.

DO YOU WORK AT HOME OR IN THE MARVEL OFFICES IN NEW YORK CITY?
I work at home.

WHAT ARE THE HOURS YOU KEEP FOR WORKING?
Eight A.M. to Eight P.M.

DO YOU FIND YOUR JOB HARD?
Only in trying to get different ideas.

I WAS UNDER THE IMPRESSION THE WRITERS THOUGHT UP THE IDEAS.
Well, at Marvel, the artist and writer get together and discuss story ideas. you know. Then, a syn-

PRO FILE

opsis is written. The story is NOT broken down into panels, as is done at other companies; that is up to the artists, and it involves a great deal of thinking and planning. The artist has to fit the story into twenty pages, to get the proper sequence--complete scripts solve an awful lot of problems for the artist.

HAVE YOU EVER WRITTEN ANY STORIES?
Never.

WOULD YOU LIKE TO?
No, I don't really have any desire to do that.

WHAT ARE YOUR FEELINGS ON THE COMICS CODE?
I'm not that familiar with it. I've never paid it much attention.

HOW ABOUT THE COMPETITION?
I can't express an opinion on that because I'm not that familiar with what's going on outside of Marvel.

SAVAGE TALES #1 HAD A COVER PAINTING BY YOU OF CONAN. WILL YOU CONTINUE TO DO PAINTINGS FOR MARVEL?
Yes. Right now I'm working on a painting for the second Savage Tales.

WILL YOU HAVE A STRIP IN THAT ISSUE?
Yes. Another "Ka-Zar" strip in pencil.

THE POSE FOR THE PAINTING FOR THAT FIRST ISSUE SEEMED LIKE IT WAS SUPPOSED TO BE REMINISCENT OF FRANK FRAZETTA'S WORK.
I don't know. Marvel sent me a sketch of the way they wanted the painting done, and I took it from there.

(con't on page 21)

muddy waters in thinking land

by BERNIE BUBNIS

My young son asked me what those old papers were in the corner of my den. I hadalmost forgotten what they were myself. Then, it all came back to me, and I proudly announced:

"Those are fanzines, young Bernie. A delight of youthful energy that populated your father's comic-book-oriented youth." He brushed the hair from his eyes, shook his head, and left the room.

"Go on, you young brat; you'll never know the thrill of getting high on duplicating fluid" I screamed to an empty room. Of course, he'll never have to get high on duplicating fluid--fanzines aren't printed that way anymore. Now, photo offset dominates the printing scene, and blue stained hands (My generation's badge of honor as a fan editor.) have faded away like the pages of an old, dittoed fanzine.

I remember trying to put together a calendar in 1962. I sent out requests for artwork to all my fannish-friends and a few pros. Unfortunately, in those days, you just requested work and prayed you would get some response. There weren't as many talented people in fandom in those days, and their work burdens were already over-taxed. So, with such little coordination, it just had to go wrong. The 12 month calendar turned into the Capt.America photo album. I gave the artists the choice of subject matter, and they all (including friend Jack Kirby) chose the action stances of the good Captain. So, the King's was retained, and I requested new material from the rest.

By the way, two other fans represented in this zine(Which did finally see print in time to be useful for at least five months of the year.) went on to prodom.

Buddy Saunders, as a writer for Warren Pubs., and Alan Weiss, as an artist for DC, proved talent begats employment.

Not too many of the early fans went on to the big time. Len Wein, a friend of mine also from Long Island, was interested in art, and published a fanzine titled Aurora. He is now working for DC as a writer. Marvin Wolfman, also from the New York area, published a few very bad fanzines, and is now a very bad writer for DC. Roy Thomas also started expressing himself with art--witness the first issue of Alter Ego with his artistic take off of the Justice League. His artwork proved so popular that he became Alter Ego's first staff writer.

How about the underground comic scene? Two fellows I've had the pleasure of working with in the past, Jay Lynch and Skip Williamson, are now deep into the underground publishing business. They were both staff artists for Phil Robert's humor fanzine, Jacks High, and a humor/news zine called Smudge, edited by Joe Pilatti (who also went pro into the science fiction scene.)

And, there isanother good fellow from the olden fan days; but, he never turned pro. This is really a shame, because he was a pillar of early fandom. His articles to this day have stood the watch of time and mark him for a place in fandom's Hall of Fame. I'm talking about the honorable Rick Weingroff. He produced well-thought-out, well-researched articles that, above all, were well-written--a point of interest modern fan writers tend to ignore. (Examples of Rick's work can be found in old issues of Rocket's Blast-Comicollector.)

(con't on page 10)

ARTICLE

Gordon Matthews

You're wasting your time, actually. So am I. I did promise Neal an article, and I don't want to let him down. It's conceivable that my name on an ad might bring in some orders, though I'm not sure how popular I am in fandom.

I know that some people like what I write, but for the wrong reason. In the past, I have proven myself to be outspoken and opinionated, and most other fans are opinionated, so they like that. Most fans are also bigoted and stupid, just like in the "Outside (mundane) World." There--that was very outspoken and opinionated, and also very true. Did you like it?

I find myself progessively moving forward by levels, so that I will see things in a much different light a month from now than I do now. When I see this in print, I will probably regret it for its shallowness--even though it is my level at present. I likewise regret most of what I have written before. It now seems shallow and valueless, but that is one of the pitfalls of being outspoken. Some of what I have written before is completely in conflict with my present views (such as my column in Modern Collector's Review #2), and others seem simple and irrelevant (such as my past articles in this fanzine).

At best, a piece of written work is valueless, but harmless. At worst, it is poisonous to the mind. Examples of the latter would be books by Ayn Rand or Frederic Wertham. Both think they have found the ultimate truth and may hoodwink readers into stopping at their level with that same thought at mind. An example of the former is a simple fantasy or love story, or a story rich in imagery. This type of story or poem does not give the reader an intellectual boost, but neither does it pretend to, and if it is well written, it can make the reader feel good.

Satire is also good if it is accurate. It does the most good if it makes fun of its reader and he can't argue with it.

So, mainly, comics are worthless, but harmless. The new "relevance" (how I hate that word) trend is self-admitted shit. It is self-admitted because it is a promotional gimmick. It is also a cop-out. If O'Neil or Thomas hit a problem they can't cope with legitimately, they side-step it, provide a hokey solution ("love" indeed!), or pull an all-out there-in-black-and-white cop-out. (An example of creating a ridiculous crime for a tycoon villain--otherwise untouchable by law--to break so he can get busted by the law.)

Music is probably the best. It can run the gamut of human emotion and let you ride on it. This isn't really what's important, but it can help you feel yourself easily.

Well, I can't help you on your cerebral journey, and no one else can, no matter how well they write. I'm not going to try any longer. I have, I think, one more commitment to fulfill, and then that's all. Sorry to disappoint you.

To close, I'll give you a few suggestions that might help you get started.

1) Analyze yourself and what you believe. Don't spare yourself. It may look pretty bad after you take your first step, but all of that back there is pretty sordid. And besides, then it'll be behind you.

2) Come to grips with anything you're having trouble figuring out and keep working on it until you've figured it out. But don't ever stop--you've got to keep going or you'll end up like Rand or Wertham.

3) Come to peace with yourself and mankind, including your brothers, Hell's Angels, and Richard Nixon. This will come to you in time.

There--it's done. I hope you can find your own Nirvana. Peace to you all.

REBUTTAL

Neal Pozner

After reading the directly preceeding article, I felt it would be interesting to print it along with my comments on what the author, Gordon Matthews, had to say.

Does Gordon actually think he, you, and I are wasting our time by reading (or writing, in Gordon's case) the previous article? If he does, I completely disagree with him. Reading articles, or just plain reading, for that matter, is almost exclusively for enjoyment. And if he considers enjoyment a waste of time, he should consider everything else wasteful. Any achievement is negligible when you consider the fact that our lives, as all life, is only temporary.

As far as calling anything "valueless," one cannot. Personally, Gordon's articles have greatly entertained me in the past, and I consider them therefore valuable. The same thing applies to any thing and any one. Perhaps there are degrees of value, but everything has some redeeming value.

Later on in the piece, Gordon again refers to a written piece as "valueless but harmless." Perhaps he should have added "in my opinion." As I have just mentioned, everything has value. Fantasy is needed in our society, whether it be in the form of comic books, TV shows, novels, or anything else. They provide a much-needed mode of relaxation and remove tension--release from the pressures of our world by temporarily entering another. Philosophy texts are quite important when it comes to finding one's self. Other non-fiction is also much needed, but for different reasons. "Valueless?" Garbage! He says it can "make the reader feel good." Is this of no value in our society, or any society for that matter?

Gordon says that some fans like his writing, but for the "wrong reason." Perhaps it is the wrong reason for Gordon, but certainly not for the reader. If someone likes what an author writes, he should not like it for the author's reasons. He may, and should, like something for his own reasons. It may be the "wrong reason" for the author; perhaps it was not taken the way it was intended, but it is definitely the right reason for the reader. As author, Gordon may hold certain powers in his hand when he writes, but these powers do not include dictating to the reader what he can and cannot like and for what reasons.

As for fans being "bigoted and stupid," I again beg to differ with him. I don't know about fans being bigoted (or at least, as a whole, any more bigoted than the rest of the world) and the same goes for them being stupid. As a

REBUTTAL

matter of fact, I have discovered from personal experiences that my close fan friends are very intelligent. You have to be reasonably intelligent to enjoy reading (comics or no), to appreciate a piece of art or enjoy a good article and even moreso to create an illustration, article, or fanzine. These things take a great deal of imagination, creativity, and intelligence. Fans may be slightly close-minded about certain things such as art outside the comics media in general, however.

As for Gordon's treatment of Dr. Wertham and Ayn Rand, I find this highly prejudiced, unjust, and uncalled for. According to Gordon, they both discovered what was (in their opinion) the "ultimate truth." Gordon just pointed out examples that would serve his purpose. He neglected to mention such people as Voltaire and Rousseau, who themselves proposed "ultimate truthes" and came a lot closer than either Wertham or Rand. All thought their theories would be beneficial.

When Gordon says an author can "hoodwink readers," I believe him completely wrong. An author may express his opinions, as both Gordon and I have done. He may suggest proposed solutions and theories, but none but the feeblest mind can allow itself to be hoodwinked by one person's opinions or comments, whether he be Frederic Wertham, Jesus Christ, or Spiro Agnew.

As for Gordon's statement, "You've got to keep going or you'll end up like Rand or Wertham;" That was totally uncalled for.

I don't know about Gordon's statement that the new trend in comics is "self-admitted shit." I admit it's not as realistic as it is painted, but the restrictions of the code (the bad guy must always be punished in the end, for example. This not only necessitates good always winning, but there must be a definite "bad" guy) force it. He talks about the black and white world of comics, but apparently lives in such a world himself, talking of a "tycoon villain." What IS a villain? As much as Ditko would have us believe his philosophy (Mr. A, The Avenging Earth), the world is gray, not black and white. A villain in one person's mind may be a hero in another's.

Gordon says that music is the best method of self-expression. That actually depends upon one's personal tastes. In my opinion, satire, which Gordon also mentioned, is much more effective. Two prime examples are George Orwell's Animal Farm and M*A*S*H (actually a cop-out--Korea, huh!).

It is true that no one can help a person find himself but it is true that a good writer can start one on his self-examination by bringing up a topic with which he can question his values. Encounter sessions also seem to be very helpful in "finding one's self."

Gordon says "I'm not going to try any longer" to help the reader find himself. But in the previous sentence he says no one can help the reader. With that as his philosophy, wasn't the whole article just self-defeating?

If someone is "progressively moving forward by levels," he certainly hasn't reached his goal; his personal Nirvana. And this is how Gordon describes himself. I therefore find it unseemly for him to counsel people on reaching their Nirvana.

Gordon's steps to self-fulfilment may very well be partially or completely correct, but we will probably never know as I doubt any human will reach Nirvana (if there is such a place) alive. His steps are a start, though, and I encourage everyone to at least try them.

BUBS!

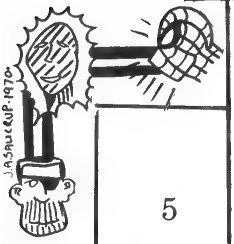
(con't from page 7)

"Hey, Pop, how come you're staring off into space like that?" I glanced at his blue eyes shining from behind the brown locks hanging in his face and I said, "Ahn, sweet innocence; go find your place in the world son, and make your father a happy man."

"Cut the rap, Pop, and lay ten bucks on me so I can bop into town."

Whatever happened to Donald Duck?

A TOUR OF



MARVEL By Neal Pozner

After making an appointment with John Romita for a tour of Marvel's offices, I contacted a friend of mine (and co-editor of Infinity), Adam Malin. When I invited him to accompany me, he accepted; then I told him the date, January 25. Unfortunately, he said he had an appointment with Bruce Jones for an interview on that very day. For that reason, I planned on journeying into "Fun City" alone. A few days later, however, Adam called and told me that the interview with Jones had been postponed (for a reason of which I am still unaware). (Adam did succeed in getting the interview at a later date, the result appearing in Infinity #3, which you can order for $2.00 from Gary Berman, 197-50F Peck Ave. New York, N.Y. 11365) He was, therefore, able to go with me on my perilous journey through the smog.

On that day, we met at a street corner by Rockefeller Center and walked the 13 blocks to 625 Madison Avenue. After taking the elevator (Oh, how I hate express elevators!) up, we stepped to a door labeled "Magazine Management, Inc." and walked into a reception area decorated with prints of modern art. (What-no Steranko?) The receptionist asked what she could do for us, and we said we had an appointment with John Romita. (Marvel has had tremendous problems with fans coming in and stealing art, stationary, etc., and generally just being nuisances. Therefore, Marvel has established a policy of not taking fans without appointments.)

The receptionist informed us to go to 635 Madison Avenue, "Magazine Management North," where Marvel Comics Headquarters were actually located. Confused, Adam and I proceeded to that address, looked in the building directory, and upon finding "Magazine Management North," proceeded to that floor.

In an obscure corner on that floor was a door on which was emblazoned: "Magazine Management North: Marvel Comics Group." Underneath that was a hand printed sign: "NO VISITORS!"

Walking in, we noticed to our right a couch and a table. On that wall was a horse-racing poster. Sitting down, we glanced at some of the magazines on the table: Newsweek, Business Week, and Peter, The Little Pest. On a wall perpendicular to the one with the door and horse-racing poster were posters of "Be A Superhero: Toys For Tots" (a color poster by Jack Kirby drawn especially for the "Toys For Tots" program) and all the Marvelmania posters.

From a window in a partition across from the couch, a bespectacled head poked out and asked "Can I help you?"

We told the mysterious gentleman that we had an appointment with John Romita. He let out with a yell: "JOHN! Some guys here to see you!" A slightly heavy set, jovial-looking man came out and said, "Hi. I'm John Romita. You must be Neal." "Yes," I said, "and this is a friend of mine, Adam Malin."

Walking down a long corridor parallel to the doorframe, we passed one cubicle in which the lean man with glasses we had seen before was busy at a typewriter. A second cubicle was the one which we entered. Proceeding to a drawing table, we noticed John had been inking a Captain America page featuring the Falcon. Tacked up to the wall were all sorts of modern art reproductions, pictures of nudes and miscellaneous pictures of comic

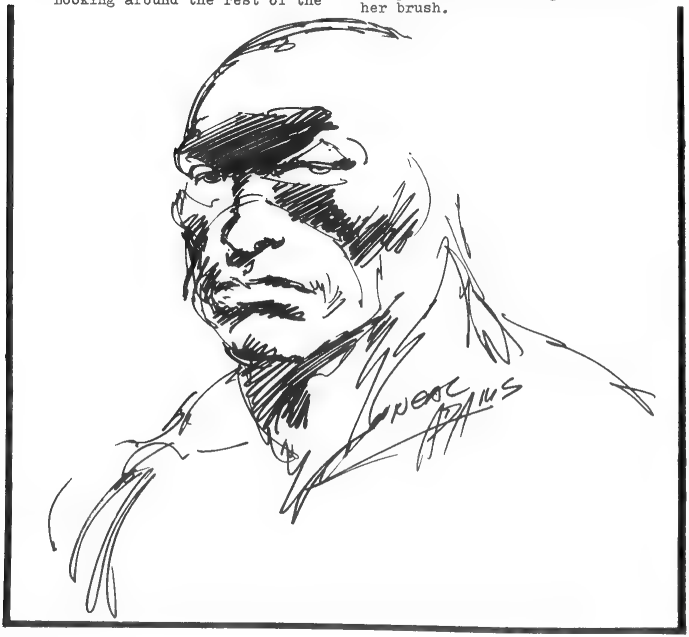
marvel tour

art. Among Romita's comic illoes tacked up by his table were color front- and side-views of Joe Robertson John said were used by Jim Mooney when he drew Spider-Man and a photostat of the picture Romita drew for Byron Preiss' FanCal entitled "What Spider-Man Does With Mary Jane In His Spare Time." On the wall in back of John was a list of all the issues of Spider-Man with the villains in each - not completely correct. Pointing this out to John, he corrected the few mistakes we remembered. We noticed it was complete up to issue #99 and asked him what the plans were for #100. He said nothing definite had been decided at the time, but he had an idea that he was thinking about.

Looking around the rest of the room, to John's left, we saw another drawing table at which Herb Trimpe was busy pencilling his first "Ka-Zar" story for Astonishing Tales. He had just stopped and was looking in a dinosaur book for a reference picture.

Across from John was a production man touching up a romance story. On the wall in back of him was a bulletin board with all the covers of recent and future Marvel comics.

All over the room, and as we later found out, all over the offices, were cartoon/caricature sketches by Marie Severin. Marvel is right in saying she is one of the better cartoonists in the business. I doubt if there was any member of the Marvel staff who had escaped Marie's biting wit with her brush.



The general appearance of the whole office was that of a madhouse. Papers were scattered all over the office; drawings, prints and typed sheets covered the walls; and art materials were lying all over cluttered desks.

Looking at some of the papers lying around loose, I noticed some sketches. Picking them up, I asked John whose art it was. He told me they were done by Bill Everett and that I could take them. But, he warned me to get Bill's permission before I printed them. As you can see in this issue, unfortunately, I've gotten no response from my letter to him.

Then, John pulled out some color sketches he had done for covers; two for The Silver Surfer #11 , and one for Captain America #120. He gave me one of the Surfer sketches, and to Adam he gave the Cap sketch. When I remarked that John Buscema and Gene Colan, respectively, had done those finished covers, John told us that he and Marie Severin do most of the cover sketches for Marvel on which the regular artists base the complete cover.

John then took us across the hall to show us Marie Severin's corner. At her desk there was a set of various colored dyes which she uses to color the "silver" sheets (mentioned in last issue's "DC Tour" article) and some brushes. A bulletin board on the nearest wall was covered with future comic covers. On the wall behind the desk were many Severin cartoons, and mounted on a card and labeled was...."AN OFFICIAL JACK KIRBY CIGAR BUTT,"the last one he smoked in the Marvel offices, forever enshrined!

Behind a partition which formed the third wall of Marie's corner was photostating equipment. (For further information on this phase of comic book production, see the previously mentioned "DC Tour" article in the last WWoC.)

Proceeding back to John's desk, in the hall we looked to our left. At the end of the wall was the big Spider-Man poster Marvel offered a couple of years ago for $1.98, on either side of which was a door. Asking John what they were, he said one led to Stan Lee's office, and the other led to Roy Thomas' office, the secretaries, and the Production Chief.

Back at John's desk, I asked whose office was the one we had first passed on the way to his, and who the man with glasses was. We were told the man was Allyn Brodsky, and he shared that office with Mimi Gold. Asking John if we could go in and talk to him for a while, he said it was all right with him, as long as we didn't disturb Allyn too much, since he had a lot of work to do.

We both walked into the office, which had some art on display, including a Not Brand Echh page pencilled by Marie Severin and lettered which was not used when the dialogue was changed (The final version was printed in Not Brand Echh #8, the "Knock Furious" story,page 5.); the first page to the "Medusa" story in Marvel Super-Heroes #15 (By Colan and Colletta); and an unpublished page from the "Watcher" story, "Melvin and the Monster", printed in Marvel Super-Heroes #23. (This story was originally drawn for the back of The Silver Surfer twenty-five cent book, but was temporarily shelved when the mag became a fifteen-center. When it was finally printed in MSH, some pages had to be cut out because of lack of space.)

Adam and I gave Allyn copies of our respective fanzines, and we started talking. Eventually, (I don't know how it happened) we got around to talking about the New York Mondo Con, which had just ended the previous day. After talking for about a half hour, Mimi Gold entered the office and (sort of) joined into the conversation.

After a while, we decided it was about time to leave, so after saying goodbye to John, Allyn, and Mimi, we left the offices.

Later that day, we both went to National, where we had an enjoyable time talking to Joe Orlando, Mike Sekowsky, and E. Nelsen Bridwell (We mainly talked to Nelson about Kirby's DC work, and the conversation lasted over an hour!). Giving Nelson a copy of WWoC #4*5, I asked him to make any corrections in the DC map. So, gang, get out your ever -present copies of that ish and open to the centerfold! (to page 21)

ROBERT E. HOWARD - THE LESSER HEROES

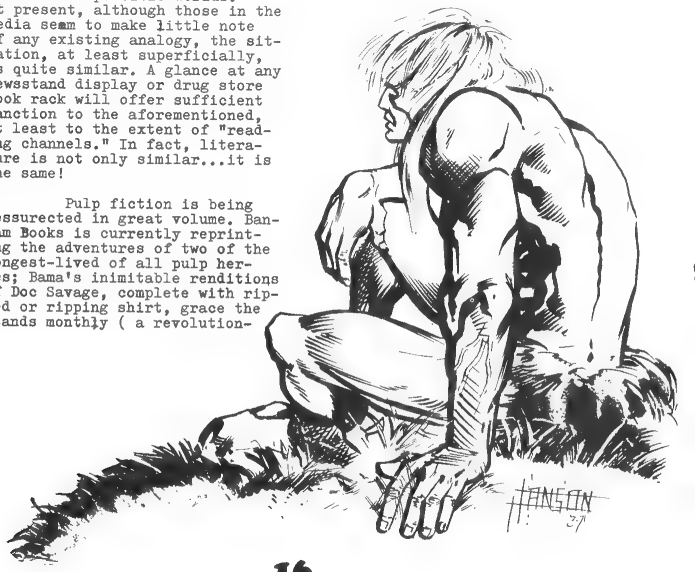
By Jon Penzer

Not since the gigantic Cimmerian adventurer Conan first burst forth, sword in hand, from the pulp-studded pages of Weird Tales magazine in the early 1930's has the American reading public been so captivated by his sanguinary exploits.

Permeating thought at the time of Conan's debut and first period of success were the near-nihilistic overtones of harsh and grim reality. The post-war, mid-depression, and pre-war public welcomed the innovative Robert E. Howard as a deviser of readily accessible escapist literature, with which they could temporarily transcend theirs which was obviously not "the best of all possible worlds." At present, although those in the media seem to make little note of any existing analogy, the situation, at least superficially, is quite similar. A glance at any newsstand display or drug store book rack will offer sufficient sanction to the aforementioned, at least to the extent of "reading channels." In fact, literature is not only similar...it is the same!

Pulp fiction is being ressurected in great volume. Bantam Books is currently reprinting the adventures of two of the longest-lived of all pulp heroes; Bama's inimitable renditions of Doc Savage, complete with ripped or ripping shirt, grace the stands monthly (a revolutionary frequency of appearance for any paperback series), and the mysterious Shadow's macabre laugh reverberates once again in all those fiction-craving minds not "too clouded" to enjoy it. Elsewhere, in the Berkley- Medallion world, G-8 and his Battle Aces renew their aerial stratagems, while it is correct, gramatically at least, this time to utter victoriously; "The Spider spins again!"

Looming like a Colossus above a host of twice-told competitors is the barbaric form, massive even on the printed page, of Howard's magnum opus, Conan. His adventures are available in (at this writing) ten



Lancer paperbacks, most of which contain beautiful cover paintings by The Master - Frank Frazetta, and stories complete by Robert E. Howard or began in some form by Howard and finished by L. Sprague de Camp, Bjorn Nyberg, and/or Lin Carter. Marvel Comics has recently launched the distinctive title Conan the Barbarian, featuring adaptations by Roy Thomas and, for at least the first seven issues, pencilling by youthful yet scintillating Barry Smith.

Conan's return to the literary limelight is welcomed by novices and fantasy raconteurs alike, but Howard's posthumous success is at once lessened by the Cimmerian's very dominance. That is, so many regard Conan in regal esteem, and concomitantly realize that Howard's quite untimely demise at the age of thirty precluded more extraordinary character development, that they fail to devote due recognition to some of the lesser Howard heroes. REH was prolific not only to the point of producing a number of short stories featuring a particular character, but also to the extent of developing several larger-than-life fantasy adventurers, each possesing a few of the characteristics of their (by writing date) successor. Further, and not meaning to be derogatory to their creator, they were each a definite composite part of Conan.

With only a few issues of Conan the Barbarian on the stands, Marvel displayed their impatience for awating a verdict on "sword and sorcery" tales' acceptance, and launched Howard's great Atlantean outcast in the comic magazine form of (King) Kull the Conqueror. Kull established the precedent that King Conan was to follow later on (in Howard's own synthetic history). Each ruled, "one man against a nation," grasping with a barbarian's hand the scepter of a land of civilized beings. Several of the Kull stories can be read, almost intact, under different names in later published volumes of Conan, evidence of Howard's "cannibalizing."

Never stood Kull, monarch of the ancient kingdom of Valusia, so tall as in a tale more correctly belonging to the collection of another of Howard's swashbucklers, the Pictish warrior and subsequent ruler, Bran Mak Morn. If a short story can ever be classified an epic, "Kings of the Night" deserves this ascription. The clan of Mak Morn, fierce and formidable fighters in themselves, has called upon Kull, who now resides in the Realm of Death, to spear head them to a victory over ravaging Roman forces at the forefront of a leaderless band of mercenaries. Kull the warrior emerges as out of a dream (whether of the Picts or his own), and welcomes the opportunity to partake in the unexpected combat. The Barbarian and Pictish monarchs battle side by side against impossible odds, Bran Mak Morn expecting eventual death by a spear or a sword's stroke, and Kull wondering when this mysterious dream wherein one feels pain will end. (Con't on page 21)

'GAWAIN'
JOE SINNOTT '71

IF I AM ABLE TO SURPRISE THE ROMULAN BEFORE HE FINDS THE TRA-- WHAT?
HENSON
MR.SPOCK

THE LESSER HEROES (con't from page 17)

Bran Mak Morn lacks stature when compared to the other Howard heroes, but none of the other irascible traits so predominate in these worlds of worlds. He is REH's only Pict hero. With a crown of crudely forged iron, Mak Morn leads this dark and hairy race against all antagonists; when confronting the savage Picts on the battlefield,even the Barbarians of Conan's or Kull's world would seem strangely 'civilized' by comparison.

Even in Bran Mak Morn's time, which Howard plotted after King Kull and before "Conan the Great"(as he is called in REH's essay "The Hyborian Age"), the Picts are a dwindling, dying race. The strange and savage anachronisms, often more closely resembling animals than men, battle ferociously against the inevitable juggernaut of approaching and all-consuming civilization. They are without promise, but never lacking courage, or, what Samuel Johnson termed "the dignity of danger".

Solomon Kane was the most refined and cerebral of Howard's major figures. The rugged Puritan adventurer wandered the English Moors and the untamed wilds of Africa with a pair of flintlock pistols,a tempered and crimson-stained saber, and the will of God guiding his way. Although Kane is cast in the most modern setting of any yet mentioned, his foils are by no means less supernatural. The perfect fighting brain of Solomon, set in the steel-trap-quick and bull-strong figure, faces unthinkable hordes of vampires, ghouls and slithering she-demons, as well as the 'usual' proliferation of cannibals, head hunters, and Death-worshipping tribes.

On the lighter side of heroic fiction, and the heavier side of the scales sits Breckenridge Elkins, Howard's cumbersome western grappler. The awesome to behold, yet otherwise gentle and protective gentleman from Bear Creek even narrates his own incredible tales; six-and-one-half feet of deviltry have never projected a more likeable image.

And there were others. Waterfront rats with hamlike fists and mutton minds; the outcast Black Turlogh O'Brien who invokes (without his own knowledge) the supernatural aid of the carven stone figure of King Bran Mak Morn in a single-handed brawl with Norse raiders; iron-muscled sons of the Aryan; spear slayers; sword-players, and, yes, even enigmatic young ladies of conniving minds and dishonorable professions.

Howard breathed life into them all in his own too-short life. Now, fully 35 years after his demise, they are ours to discover and enjoy; our tickets to the world of transcendentialism, where we may wait, inviolate, for either other Howards, or another era of mental prosperity to chance our way.

PRO-FILE (con't from page 6)

DO YOU HAVE ANY PLANS FOR SUBMITTING PAINTINGS TO WARREN OR SKYWALD, SOL BRODSKY'S COMPANY?
No, not that I know of.

DO YOU DO MUCH FAN ART?
Not really too much. I don't have enough time.

DO YOU HAVE ANY HOBBIES?
Yes, I enjoy woodworking and collecting art books.

IN CLOSING, WHAT ARE YOUR PLANS FOR THE FUTURE?
I intend to stay in comics as long as they'll have me. ((Which'll be QUITE some time!)) Maybe some day I'll do serious painting.

TOUR OF MARVEL (con't from page 15)

The room directly below Dick Giordano's office (now E. Nelson Bridwell's) has been changed from an artist's workroom to a telephone equiptment storage room. Bridwell's former office is now used by writers. Artists currently use the room that was for writers. Joe Kubert's office was never where I had it. Instead, it is directly below Joe Orlando's office, part of the production room.

All in all, we spent an enjoyable day talking with the pros, and gathering news and sketches.

the end

DAVE COCKRUM
YAAAAAR-
GH!

DUFFY'S TAVERN

Welcome to another installment of my (in-) famous "Duffy's Tavern" columns. By the time this sees print, I'll have over fifteen "DT's" published in several different zines in about a year's time or less! I still can't get over how popular this col has become in such a relatively short period of time; I'll just never understand the tastes of fandom!

To tell the truth, I hardly know where to begin since there's so much happening in the comics industry now. I guess I'll start with some comments on the general state of today's comics and let it lead me where it may.

Comics are in a big state of change. Because of the "tight-money" situation in the U.S.A. today and with many of the comics pros wanting to do more than just produce a magazine for "The Bubble-Gum Brigade," the men behind the comics are now searching for new formats in which to present their material. They are trying to completely abandon the 32-page, 15¢ comic because it is no longer an economically sound product, making little money for anyone concerned.

Wholesalers and retailers are becoming increasingly reluctant to handle the 15¢ comic, because they can usually realize only a one or two cent profit per book; whereas, if they used the same space for magazines with higher price-tags, they would make more money.

The above situation is beginning to worry comics publishers and they've come to realize that if they hope to continue producing books in this (comic book) format, then they must find a new way, a better way, of packaging their product. And, you realize, of course, that if they don't come up with something soon, comic books will be no more!!!

One good solution to this problem is being tried on an ever-increasing basis by DC, and to a lesser degree by Marvel, and that is the 25¢ comic. A quarter today is about the same as a dime was in the 1940's, and the companies are beginning to see this and, consequently, taking steps in this 25¢ size direction. (One thing, though, if all 15¢ comics go to 25¢, I wonder what will happen to today's 25¢ annuals and specials?)

Currently, National is doing a much better job of going to/working with the 25¢ format than Marvel is, and, from what I've gathered, there's one main reason for this: DC's parent company, Kinney Nation

al Service, has decided that the professionals working on its comics line know more about producing saleable magazines than does a non-comic board of directors. Therefore, K.N.S. has given the pros at DC free-er reigns and more control over its mags than ever before--and this freedom is very definitely showing. Under the guidance of Carmine Infantino, the DC pros are doing some beautiful things; things like :

Green Lantern/ Green Arrow- This mag is their relevant example of this newly-acquired freedom. GL/GA has said more in the few issues published (#76-#84, as of this writing) than all other comics have combined! -And, the Schwartz/O'Neil/Adams team has only used a few of the many possibilities open for topical story ideas. One thing I've heard about this book is that it will continue to be published regardless of sales, and more for prestige purposes, albeit on a bi-monthly schedule. The only way it might be axed would be for it to sell extremely poorly, and that is pretty doubtful with the huge amount of publicity that mag is getting. I think this kinda shows that DC thinks of their products as more than just money-makers, don't you?

The Superman Family-The overall rise in quality of these titles, steming, I think, from the resignation of Mort Weisinger, has undoubtedly been a shot in the arm for the more-adult comic book. While these mags won't contain as much relevancy as GL/GA or as much moody interest as The Batman, by giving more life to the formerly-flat Superman characters and gradually raising the level of intellect in this group's stories, DC will begin to make "The Bubble-Gum Brigade" "grow up" and want to read the more-intelligent type of comic book. After all, this group of mags has the largest average number of readers, so if the "kiddies" are to be influenced, it would probably best be accomplished in these mags.

I could go on and cite other, less-substantial examples of DC's "fight" to raise the quality and average reader-age of, more or less, their whole line (sans Scooter, Sugar And Spike, The Three Mouseteers, and other intentionally juvenile mags in their line), but there's really no need to do so--you can see it almost every time you read one of their books.

It's really hard to say about Marvel right now. A few months ago, things looked pretty dismal; almost all of their material for a year or so was extremely poor. But, within the last few months, many signs of improvements have started showing up in most of their line. After an incredibly long time of things like one-issue stories with little or no plot, they are now beginning to give us work of good or better quality. Two current examples of this are Kull the Conqueror and Conan the Barbarian (It's interesting to note that both of these books are all, or almost all, sword and sorcery. Hmmm...) I hope this upward trend in quality continues at Marvel and, for once, we fans will be able to enjoy top-quality material from them and DC at the same time. Wouldn't that be great!?!

Along with the 25¢, 48-page comics idea, both major companies, and Skywald, are experimenting in the black and white, non-Code, slick mag area (a la Vampirella). Skywald, of course, has already brought out its two horror mags, Nightmare and Psycho, and one crime book, The Crime Machine--with two others, Hell Rider and Science Fiction Odyssey, coming out soon (or possibly already out by the time you read this). Next, we have Marvel's great, new Savage Tales, plus the promise (Although, they're known to often break such "promises.") of a companion book featuring Dracula. And, then, there's the slick mags Jack Kirby is working on for DC--that are now due out this summer. (I've heard that these Kirby books won't be the average comic fan's cup of tea, but I'll wait and see.) I hope all of these slick mags are successful for reasons like these:

1. First, of course, is that this would open up a whole new field with great, overall possibilities.

2. Such books would be more attractive to the wholesalers and retailers since they would make a larger profit on them than on the 15¢-25¢ comics.

3. The pros would finally be free of the restrictions of the CCA, after nearly twenty long years. With such a non-code situation, and the fact that many pros are dying to do a lot of experimental work, would bring about a set-up where each company could have a line of magazines finally containing the ultimate in quality in every aspect. And, if such were the case, the comic-strip-format book might, after more than thirty years of being considered a form of juvenile entertainment, begin to be looked upon as it should have been long before now-- as an acceptable, respectable, intelligent form of art, communications, and entertainment. Then, we, all of comics fandom, who have stuck with the industry through thick and thin, could finally be outwardly proud of our hobby, and not be ashamed to say, "I'm a comic book collector!"

Still another area is that of the comic-strip-in-paperback form. The first actual book of this type is Gil Kane's Blackmark. Also, DC plans to reprint the first six issues of Green Lantern/Green Arrow #76-#81) in the soft-cover format--probably in a two-volume series. Since only one of this type of book has actually been published, I can't really say whether or not this area will prove successful. Of course, I hope it is; we'll just have to wait and see what happens.

There's one main flaw in the plan to go to all-25¢-and-higher-priced formats: are there enough pros (writers, artists, editors, etc.) to be able to handle the additional work-load the extra number of pages will produce? A few ideas on what could be done, both good and bad ones, are:

1. The combining of two or three 15¢ titles into one quarter comic. As a person who hates to see any mag discontinued, I don't like this idea. But, since it would surely be financially impossible to enlarge every title and not combine or completely ax some of them, we may soon begin to see our favorite 15¢ers in half-a-book-formats or just completely fade into comic book limbo. (I prefer the former of the two since half a mag is better than none.)

2. Each company is turning towards fandom for new talent in hiring a large number of those fan artists and writers who have the potential to become pros. This, naturally, has already been used, as in such cases as Jeff Jones', Berni Wrightson's, Roy Thomas', and so on, but there are many untapped sources for possible great pros still lurking in the ranks of fandom. Some names that come to mind in the artistic category are John Fantucchio, Bob Kline, Steve Fritz, and others; and, as for writer possibilities, guys like Dwight Decker, Tony Isabella, Jan Strnad, etc. could surely fill at least part of the gap. If enough of these fans could be talked into really "going pro," then they could handle a large amount of the added weight so today's pros would not have to relinquish any of their material's quality in order to carry the burden of the extra pages.

3. Dismal though it may sound, the companies use reprints to fill the additional space. Marvel has already reprinted so much stuff that it's down-right sickening! DC is doing a much better job with its reprints; its editors are much better in their choices, each reprint mag contains a lot more continuity than Marvel's the DC pros have enough gumption to at least try to feature some new material whenever possible, and most important, DC's reprint books rarely feature a story that is less than five years old, whereas, it wouldn't be surprising to see (as Howard Siegel said in his "Comic Collector's Comments" column in RB&CC #75-)"....Last month's issue of Spiderman (being) reprinted in next month's issue of Marvel Tales". Hopefully, though, once the pros become adjusted to larger size and additional work, few, if any, reprints will be needed or used.

I'll finish off this comics in-a-state-of-change subject by saying this: The next year or so is going to be a metamorphic period for the comic book industry; if this metamorphisis is successful, then fandom should prepare to see some unbelievably fantastic material, (both in story and in art) that will overshadow everything before it--but, if this transformation fails, then comic books may--and probably will--die

(con't on page 33)

MEET THE FAN

a somewhat stony interview with DAVE RUSSELL

WHEN DID YOU FIRST BECOME INTERESTED IN FANDOM AND FANZINES, AND HOW DID YOU DISCOVER THEM?

Hmm...it must have been in May '67 that I sent Greg Kishel (having picked his name at random out of a Marvel letter col) a letter inquiring whether or not he had old comic mags to sell. He promptly replied, saying he had none to dispose of; in the letter, however, Greg mentioned "I am tentatively publishing ...yet another fanzine dedicated to Marvel...Marvel Mania." This intrigued me, 'cause, although I was sketchily aware of fandom, I'd never had any trips going with people involved in it. So, I sent him a fully-colored Fury-Hydra illo, which apparently he was somewhat impressed with; by July, I was a "Staff Artist."Far-out!

WHERE DID YOUR FIRST FAN ART APPEAR?

I whipped up a very strange Hulk illustration for an ad letter announcing Kishel's zine in August of '67. Odd...now that I think of it, I haven't drawn the Hulk more than three or four times since then. Ah well...

WHAT FANZINES HAVE FEATURED YOUR ART?

Set....Let me think... Marvel Mirror, Yancy Street Gazette, The Essence, Quintessence, The Collector's Chronicle, Fantastic Fanzine, Impulse, Comic and the Crypt, Wonderful World of Comix, (of couse!)an yes. I think that's the whole bag, and pretty much in a chronological order.

WHAT WAS/IS YOUR ART EDUCATION?

I straggled through three years of abysmally useless High School "Art Class" (which is responsible in full for my lack of morals and discipline today). Things took a great swing upward at Pasadena City College, where I've been freaking out for two years, ending June '71! At PCC, I've been into painting, ceramics, sculpture, design, life drawing (though, too much of that consisted of sketching naked and rather unexciting fat chicks.), perspective and rendering, and various campus anarchies. Next fall, I'll be trucking off to L.A.'s art center College of Design for a two and a half year stretch of intensive art, with a capital "A." After that...Haa! If I had my way, though, dammit, I'd take a semester off...but the draft wrecks me up.

WHEN AND WHERE WERE YOU BORN?

Apparently (though I've no proof), I popped out on December 13, 1950, in Los Angeles, the son of a very black father and a very light mother, making me sepia. Today I stand 6'2" (without hair--6'6" with), weigh 170 pounds, and have twenty years behind me...tra la la.

ARE THERE ANY FIELDS BESIDES COMICS THAT INTEREST YOU?

The Greeks had the best heads in the world when it came to that--do everything! So I get into all the beautiful things I can handle --fencing, writing (mostly poetry), drama, religous studies (Don't get excited---I'm an atheist, but to take that stance, I must, in my mind, know more about religions, all religions, than "religious people."), history, general freaking out. Yeah!

WHAT ARTISTS HAVE CONTRIBUTED TO YOUR WORK?

Mostly the 60's artists--or at least those who achieved a point of professional refinement in that decade. I speak of Steranko, Kirby, Adams. Buscema. For my first three years of comic-graphic involvement, Kirby had the answers. I'd pick up from Jim or John, but not seriously. Since early in '70, though, I've developed what is more-or-less my "own" style. It's odd---I still see letters and articles comparing my art to Kirby's. Unfortunately, most of the images they're referring to are at least a year old. Understand, I speak not of rejecting in full the Kirby way of thinking. It's just that now, finally, I'm academically approaching Steranko, Adams, and a few others (Foster, most re-

MEET THE FAN

cently) and have found other ways of determining my artistic stance. Most important, however, is the fact that I'm looking into myself for the answers. I've too long relied on others.

COULD YOU EXPLAIN HOW YOU GO ABOUT DOING AN ILLUSTRATION?

(1) Conceive illustration--determine how I want to handle this subject. How has it been handled in the past, and was this treatment good?

(2) Sketches--involving concepts on paper, perhaps three to five visualizations of the subject. Here I decide if I want to apply patterns, zip-a-tone, or other technical embellishments. Some ink experimentation.

(3) Final rendering--sometimes, I end up adding or subtracting both minor and major compositional units. If, an hour later, I still think the finished product is good, some comic zine editor gets it a couple days later. A year or so later, I see it in print.

HOW'S YOUR WORKING SPEED?

Fast on spot illoes; medium swift on full-pagers; slow on actual comic page illustration.

WHAT MATERIALS DO YOU GENERALLY USE IN YOUR ART?

Hmm...I use a number two pencil; various Speedball penpoints; sometimes Pelikan Technos, numbers 00, 1, 2, 3, and 5 brushes, round and flat sable, Alexis Bristol Board, Artone Extra-Dense Black ink.

Depending on the trouble I want to go to, I use patterns of zip, photos, textures, washes, other strange things. Whatever I wish to experiment with.

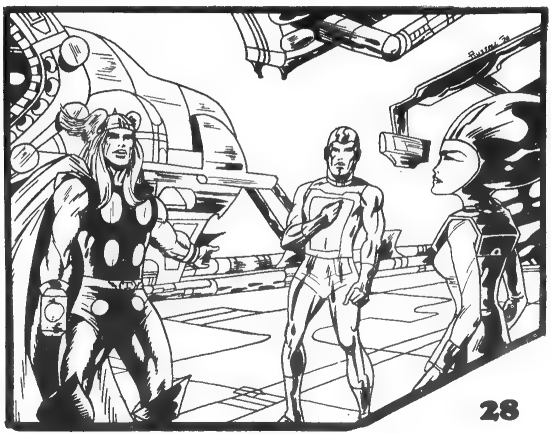
HAVE YOU DONE ANY PAINTING?

None finished outside of class works; I have a couple going now, though.

DO YOU WRITE?

Not often, as Ronn Sutton will acknowledge. Actually, I am into writing trips. I've mentioned poetry, which most people in America turn off to at an early age. "...people are exasperated by poetry which they do not understand, and are contemptuous of poetry which they understand without effort." T.S. Eliot knew whereof he spoke. But I dig it; I'm learning how to write it as well as read it, which is equally important. Someday I'll find the time to illustrate my poems; that would be a far-out way to get my feelings across.

I'm making a few feeble thrusts at the art of short story writing; much to be done in that department, though... (con't on page 33)



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DAVE COCKRUM

LETTERS

The front cover was last issue's most popular feature. Not one derogatory remark came in! Some comments were...

"I liked Big John's viking...I really enjoy inking him." --Joe Sinnott

"...beautiful...it started the book out with a bang. You may have trouble topping it." --Duffy Vohland

"...excellent, typical Buscema, and your flag strengthened rather than detracted from the picture at large, an important consideration." --Jon Penzer

"...very good, and much better than Buscema's recent Fantastic Four covers." --Mark DerMarderosian

"...beautiful, as if I had to tell you." --Ray Hagan

The two Pro-Files brought mixed reactions:

"Mr. Shores seems to enjoy fan-ac. His answers are honest and full-length. He's never short or curt and tries to give as interesting an answer as possible, and generally succeeds." --Ray Hagan

"You seem to favor interviews, and do them quite well, I might add. The strongest attributes of yours are that they don't really concentrate on one particular aspect of the man and his

Letters (CON'T)

works, but allow for a probe into several areas of interest; his styles and techniques, his history in the field, and, of course, the man himself." --Jon Penzer

"...good, with the one featuring Syd Shores the better of the two." --Duffy Vohland

The Code Roundtable was not that well liked, and we didn't get enough comments for the rebuttal.

Gordon Matthew's Enemy Ace article was once again well recieved...

"...brought up some interesting points. His accompanying illo went along with it very nicely." --Duffy Vohland

"...well thought out, and made me stop and think for thirty seconds. I don't do that often." --Mark DerMarderosian

The DC Tour was also popular...

"...a nice touch. I'd like to go myself some day. Until then thanks for the trip." --Ray Hagan

"...good reference material and the map made it top-notch..." --Mark DerMarderosian

"The article I liked best...Is it possible to get one of these from Marvel?" --Dave Hartman

Now aren't we nice and obliging?!

Meet The Fan got few comments, but most were complimentary...

"Klaus Janson has been one of my favorite amateur artists ever since the early days of Mike Robertson's Concussion, so the interview with him was very enjoyable, and because of Klaus' answers, I thought it turned out better than either of the pro interviews." --Duffy Vohland

Readers should be interested to learn that the plans for the proposed Beware The Creeper fanzine mentioned in Klaus' interview have fallen through.

Some comments on the art...

"The fan art ranged from excellent (Klaus Janson's) to average (White's, Stevenson's, and most of the others') to a little below average (Gottfried's and Black's)." --Duffy Vohland

"...ranged from superb (Buscema and Adams) to less than adequate (McLaughlin). Janson's Captain America was great. Sinnott's SS sketch was good, but a sketch is exactly what it was,and a sketchy one at that; sort of humanized the Surfer if you looked at it closely." --Jon Penzer

Jon Penzer had some general comments throughout his letter we thought you may be interested in...

"The world of comics is a wonderful one indeed!...The zine flowed well, and came off better as a 'spattering' type effort than as a detailed, featuresque style thing. I like a general comics zine as opposed to an all-Marvel, all sword and sorcery, and the like. What's more important is that I know that's how you intended it. It was readable, and by virtue of some of the nostalgically oriented material, extremely re-readable. The 'Golden Age' and now; two ages when escapism was and is in flower. Anyone serious about the medium wants to know what makes it tick, and here's where you come in, and come in pretty well."

Well, that's about it for this letters section. All in all, it sort of reminded me of hot pants. No, Poindexter, not because I like to look at it (although come to think of it, I do!). Just like hot pants, this column was short shorts! Now everyone talks about how a letters

(continued)

MEET THE FAN
(con't from page 28)

HOW WOULD YOU COMPARE YOUR PAST WORK TO YOUR CURRENT PIECES?

In another realm--Pre-Thinking days. In the past, I was too concerned with putting down an image, and not overly concerned with the dynamics of the illustration. Too much technique, not enough soul.

WHO ARE SOME OF YOUR FAVORITE FAN ARTISTS?

Kirk, Fujitake, Newton, Cornell, Kline. I'd dig Jay Mike if he'd cool the Steranko-ism a bit. Fantucchio, Cockrum, a few others get printed, but they're boring, dull, bad, etc.

WHAT PARTS OF FANDOM ARE YOU MOST INTERESTED IN?

Those portions which involve females, of which there are cursed few. Chicks seem to realize, early in life that superheroes are basically sex symbols in tights. To openly dig them would be to admit sensuality, which a good Christian shouldn't do. Ever.

WHO ARE YOUR FAVORITE COMIC WRITERS?

Hmm...often Thomas, often Steranko, Adams, sometimes Kirby; rarely Lee.

WHAT DO YOU THINK IS THE BEST COMIC CURRENTLY PRODUCED?

Conan. That's today; right now; at 10:30 PST, March 2.

WHAT CHARACTER WOULD YOU LIKE TO DRAW PROFESSIONALLY IF YOU COULD?

Garlock. My own character. I wouldn't mind handling the FF or Doc Doom right now, though. No, not a bit!

HOW WILL YOU END THIS INTERVIEW?

Good question, since it's mine. Well, I guess I'll just say that it's been far out! The written word is stony, really.

I do urge all fans to follow this plan, just for one month: Instead of buying comics this month, buy a D.H. Lawrence novel. Read it. Buy another. Read it. And if by then you still prefer Lois Lane to Lady Chatterly, Cheesis--youz in trouble, baby!

DUFFY'S TAVERN
(con't from page 25)

out forever!

Um, I kinda got carried away with this "Duffy's Tavern"--so much so, in fact, that it's the longest one I've ever written! I hope Neal can find room enough to print the whole thing, 'cause for once, I feel that everything I've said is worthy of use; and I did not get too specific trying to say something about as many things as possible, yet I think I've actually said more in this one installment than I have in all the other "DT's" combined to date--and, I hope you agree.

Finally, if I've said anything that you'd care to dispute or agree with, or simply make some comments upon, please write to me--not to the editor of WWoC--and I'll answer all letters. My address is:

Duffy Vohland
Box 70
Clarksburg, Ind.
47225

You guys can write, can't you????

Pax

LETTERS (continued)

page is sometimes a zine's best feature and how good it is when it is long. I feel the same way. But I can't print letters that I don't get. So if you want a nice, meaty, intelligent letters section next ish, send a nice,meaty, intelligent letter. PLEASE?

Best Wishes,
Syd Shores

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M.W. KALUTA